

Dance criticism.

- 1) Form - is the dance logically + well-developed.
- 2) Movement pattern - movement varied + original.
- 3) Rhythmic pattern - interesting.
- 4) Floor pattern - " " " " " "
the ^s content of the dance rich + full & is the techniques well done & title appropriate.

Dance in education.

We educate child by giving him opportunities to develop himself.

Individual capacities are inborn, but education can stimulate & help to unfold & develop them.

The dance particularly developed to education -

- 1) develops body.
- 2) cultivates love & appreciation of beauty.
- 3) stimulates imagination.
- 4) challenges intellect.
- 5) enriches emotional life.
- 6) broadens social capacities.

Teacher of dance must pay attention to peculiar characteristics of individual student than usual in other dance classes. Must discover innate rhythm of each individual.

It is upon what the students are both spiritually + physically. that

● teacher builds her work.

The beauty + familiarity of natural movement should arouse child emotionally + kinesthetically. Should be able to lose himself in joy of dynamic action + to recognize this dance as belonging to himself. Knowledge of how to move + how to use movement as expressive language must be instilled in child. After teaching natural movement, let them discover how many different ways movement can be executed. Grouping of children in classes - grow according to age.

● Because of common experience + ability.

4-6 yr. 7-10 yr. 11-14 yr. 15-17 yr.

Adults - ability + response.

Ways + means of encouraging + stimulating creative impulse.

- 1) Foster interest + enthusiasm by pictures, stories etc.
- 2) encourage them.

No matter how bad the product - lack of understanding by remark or laugh often ends creative efforts of sensitive child.

- 3) never turn down a suggestion without discussing suitability or trying it out.

If an idea or movement is not good enough, don't discard it

entirely a place with idea of your own, until trying to adapt & improve student's suggestion.

4) with children it is better if creative activities arise as a definite outgrowth of a central interest (spot)

5) encourage original ideas by suggestion - try to make the student voice the idea & make her make the decision.

6) create an unrestrained & productive atmosphere by a) process of emulation.

b) let idea be principal thing. chance to enjoy thought - from talk of later.

c) give material with which the students are familiar & always give a subject to work on.

d) keep everyone busy - avoid embarrassment. don't call attention to a bashful child even for praise until she is ready to be recognized.

e) work in partners or small groups first - with someone in charge.

f) encourage each person to interpret own ideas by calling attention to originality.

g) do not teach style - try to be A. yourself - avoid copying.

Types of interpretation for development of original dances for little children.

- 1) interpretation of pantomimed characters - fairies etc.
 - 2) interpretation of nature - wind, fire.
 - 3) animal rhythm & other forms of imitation - soldiers, dolls.
 - 4) music - marked rhythm & style.
 - 4) interpretation of a thought expressed in a story of song, poem - on everyday happenings.
 - 5) make a play - going to bed.
- Should not use imitations of nature beyond baby's class.

For older children - easy technique
mini techniques - stories.

Dances in dancing - movement seldom isolated - alt. quiet movement with active one.

The Rhythm Book - E. Waterman.

Costumes -

Mr demonstration.

Celanese - Canadian Cellanese Co.
110 Spadina Ave. Toronto.
- Gordon McRae.
48 Mont St.

A costume should help to emphasize movement, add to the dance pattern in space & give emphasis to the idea. Type of movement determines material.

Materials:

- 1) Tacton cotton - cheap, takes light well, dyes well, dull surface.
- 2) Cotton flannel & upholstery felt. Have appearance of velvet. Good for period costume.
- 3) Jersey cloth - wool, cotton or silk. Cheap & adaptable - like velvet.
- 4) Tacton - like stiff cheesecloth. ballet skirts.
- 5) Satine - like satin - good colors.

Line & form -

Material balance - needn't be symmetrical. Exaggeration necessary to carry effect.

Mr large group - simple costumes.

Dyeing

Chemical dyes good. - Diamond & Tintex.

Always follow directions.

Wash colors in group.

Am't. material needed

long - Princess style

2 lengths 39" + $\frac{1}{4}$ yd. for
short sleeves.

14-16.

6 good skirt 6 lengths 54"

Jersey tunic - sleeves & pants.
 $1\frac{3}{4}$ yd. 54"

Lights & coloring

Navy Blue - looks black at night.

Steel Blue - makes skin white.

Amber

Surprise Pink -

Red or red - good.

Lighting overhead - effect of massive
as mask-like face

below - same.

Martha Hill

Teaches Mem. Park & Bennington - Vermont.

Started Bennington School of the Dance
with Mary Jo Shelby.

Mem. Park - centre of dance.

Bennington - winter centre.

DANCE

Creative Dancing

Miss. Hilday

Reference books.

Drum Book - Coleman

Modern Dance - John Martin

Magazines.

Dance Observer

Journal of Health & Physical Education

Modern Dance - Virginia Stewart

Modern vs. Ballet Dancing

Ballet - consists of ^{definite} positions of arms etc.
steps etc.

- technique good for limbering up etc.

Modern - consists of natural movements conveying your own impressions of any subject.

- take subjects for which you are suited, physically + for which you have an interest or experience

- advanced dancers can convey stories but are apt to pantomime

- natural movements are distorted or changed to convey your impression.

Lesson 1

Miss. Hilday

Limbering exercises.

1) Shaking feet.

2) Collapsing onto inside of knee + one foot in relaxed half-knee stand.

3) Lying position, chest bearing, head on floor.

4) Hand-knee stand, arching + dropping back

5) Sit. position, legs apart, partner pushing on shoulder blades.

Analysis of walking

Slowly, then faster & faster until a running walk takes place.

Interpretation in running of dodging, looking, fear, haste.

Running in different rhythms.

Lesson 2.

Warmed up - running forward & back in lines to music.

Limbering - Collapsing legs & bodies.

- Lying position, chest heaving.

- Long sitting, feet apart, stretching body over alternate legs.

Springing step - slowly then faster.

Step, run etc. - long low stride & short step.

Rocking step - 1) straight legs.

2) flexed knees.

3) feet alternately, front & back.

4) hock step, foot in front, arms straight, follow same foot

High stepping - toes pointed, knees well up.

Limbering - for torso, push hips from side to side.

- pull shoulder down & out, alternately.

Lesson 3.

Walking in quick rhythm in circle
arm straight out shoulder high.

Walking same with turn to count of 4
then walking reverse. Shake out.

Limbering 1) long. sitt. ft. apart.
stretch body over alt. leg.

2) stretch body alt. l + r. leg
placg. head on knee, one hd. restg. beneath head,
other arm over head.

3) same position, roll from
side to side, getting low to floor. Shake legs.

4) sitt. pos. legs to st.

rt. hand on rt. heel, lt. hand on lt. heel.

stretch lt. leg to fullest extent + back.

Repeat alt. Repeat flexg. ankle. Shake legs.

5) hd. lean. st. chest humpg +
humpg.

6) leg. pos. chest raisg.
Stretch to long sitt. + through to toe touchg.

7) hips pushing + shoulder
fully. Repeat in chain grasp. Shake out.

Upper body pushg. hips still.

8) hips then ch. fully. Shake up

Classification of Movement.

1) Swinging. Single arm

2) Sustained Movement. Single arm, follow
through slowly.

3) Percussive Movement. 1) Whirl movement
with single arm.

2) Pulling movement

- 3) ~~Swing~~ - ³⁾Swing across.
 4) Vibration - tension

Lesson 4.

Pop step, arms + legs moving together, not in opposition.

Circle, limbering, laterally.

No. 1 + 2. "sit in long sitt. legs apart. No. 2's feet on No. 1 ankle's. Hands joined.

Bend back to floor.

2) leg stretching exercise + ankle flexing.

3) hip pushing + shoulder pulling. Shake out.

4) swinging from side to side, stretching every muscle, add arm swinging.

Lesson 5.

1) long sitt. pos.

Arms above head, swing to touch rt. ankle. Knees str. Head touches knee.

Arms swing above head + then reverse.

2) leg stretching, ankles flexing - knee straight.

3) Str. st.

Lift heel of rt. ft. + push on big toe.

Wt. on toes, stretch the arch.

4) Crook sitt.

Bend one leg over knee of other leg.

Stretch ankle in a circle.

5) Str. st.

Bend knees inward.

6) Lying on side (rt.) Head on rt. arm which is stretched.

Body raises, hip, wrist, shoulders, head in a long arch. Bend to touch left knee with head. Repeat on lt. side.



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